

R E P O R T R E S U M E S

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YOUNG PEOPLE'S CONCERTS BY THE PHOENIX SYMPHONY ORCHESTRA.
TEACHING MANUAL.

BY- TAYLOR, GUY
MESA PUBLIC SCHOOLS, ARIZ.

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THE PHOENIX SYMPHONY ORCHESTRA PRESENTED CONCERTS TO 64,000 ARIZONA ELEMENTARY PUPILS ON 12 DIFFERENT DAYS LAST YEAR. THE CONCERTS INCLUDED 2 DIFFERENT PROGRAMS, 1 FOR GRADES 1-4 AND 1 FOR GRADES 5-8, WHICH ARE OUTLINED IN THIS DOCUMENT. THE 4 SECTIONS OF A SYMPHONY ORCHESTRA AND THE VARIOUS INSTRUMENTS INCLUDED IN EACH SECTION ARE DISCUSSED. A SHORT SECTION ON CONCERT MANNERS IS ALSO INCLUDED. (ES)

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Teaching Manual

YOUNG PEOPLE'S CONCERTS

by the

PHOENIX SYMPHONY ORCHESTRA

Guy Taylor, Conductor

A Project of the

Mesa Public Schools

Through P.L. 89-10

Title III

9:30 A.M. — 10:20 A.M. — 11:10 A.M.

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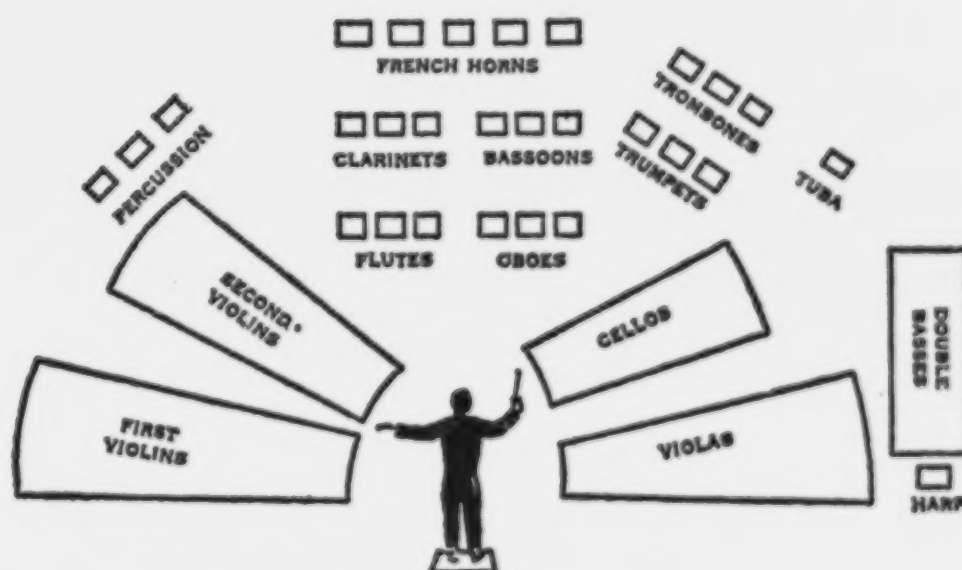
TO THE TEACHER:

This year, the Young People's Concerts will be presented on twelve different days from October 21 to April 4 under the Title III Program. This will enable over 64,000 girls and boys in the state of Arizona to have the privilege of hearing in concert the Phoenix Symphony Orchestra under the direction of Mr. Guy Taylor.

The program notes that follow, we hope, will prove helpful to you in preparing your students for this wonderful opportunity. There will be two concerts -- one for the students in grades 1 - 4, and the other for students in grades 5 - 8.

So without further ado, "Let's Meet the Symphony!"

WHO SITS WHERE?



LET'S MEET THE INSTRUMENTS

A symphony orchestra is made up of four sections of related instruments. These are:

I. THE STRING SECTION

THE VIOLIN is the highest-pitched of the string instruments. There are two sections of violins in an orchestra, the first violins and the second violins. The first violins play the soprano, or melody part of the music, most of the time, with the second violins playing the alto part. The concertmaster is the leader of the string section, and is always seated in the first chair in the violin section to the left of the conductor.

THE VIOLA (pronounced vee-OH-la) is like a big brother to the violin. It is constructed exactly the same way but is slightly larger and therefore has a deeper voice. It generally plays the tenor part in the music.

THE CELLO, "Violoncello" (vee-oh-loan-CHEL-lo) is the full name of this instrument, but it is usually shortened to just "cello". It is much larger than the viola and is pitched one octave lower. It is held between the player's knees and usually plays the bass part of the music, although composers sometimes use it to sing the melody also.

THE DOUBLE BASS is the instrument biggest in size and deepest in pitch. Its lowest notes are so low you can

hardly hear them!

II. THE WOODWIND SECTION

The section of wind instruments gets its name from the fact that originally the instruments were made of wood, although nowadays some of them are made of metal. The members of this section are:

THE FLUTE whose silvery tones are among the loveliest in the orchestra. The flute has what might be called a little brother, the PICCOLO, which can play the very highest notes in the orchestra.

THE OBOE is known as a double-reed instrument. The player's breath passes between two tiny slivers of bamboo reed, and this sets up the vibrations which make the tone that you hear. Composers often give the melody to the oboe when they want the music to have a plaintive sound, or when they want to describe a peaceful pastoral scene in music. The oboe has a larger relative called the ENGLISH HORN, which has a similar tone quality but is lower in pitch.

THE CLARINET has only a single reed which vibrates to produce the tone you hear. The clarinet is a most useful instrument to composers -- it has a wide pitch range and can sound either sad or very gay. The clarinet's relative, the BASS CLARINET, has a silken bass voice.

THE BASSOON like the oboe, is a double-reed instrument, but it is much larger and therefore has a much deeper voice. It provides the bass part for the woodwind family, but is sometimes used to sing the melody also. It can be very funny, too, when the composer gives it a comical tune to play, and is occasionally referred to as the "clown" of the orchestra.

III. THE BRASS SECTION

This is the loudest of all, and its exciting tones give the symphony orchestra much of its thrilling power and orchestral color. This section consists of:

THE TRUMPET is the soprano of the brasses. When a composer wants a melody to sing especially loud and clear, he gives it to the trumpets.

THE FRENCH HORN has a mellow, golden tone and generally plays in the middle range, although it can play some deep brass notes too. Often it is combined with the instruments in the woodwind section.

THE TROMBONE may be a TENOR or BASS instrument. Instead of having "valves" to make a higher or lower note, like the other brass instruments, the trombone has a "slide". A trombonist must have a very good ear in order to stop the slide at just the right place to get the pitch he wants.

THE TUBA is the deep "basso" of the brasses. It is so powerful an instrument that only one of them is needed in a symphony orchestra.

IV. THE PERCUSSION SECTION

This section includes many different instruments, but all of them have one thing in common -- they produce their sound by being struck. Some of them have definite pitches and can be used to play a melody or to reinforce the harmony of the music. These are the TIMPANI (also known as the KETTLE-DRUMS), the BELLS, XYLOPHONE, CHIMES and the CELESTE, which looks like a little piano. Other percussion instruments are not tuned to definite pitches, but are used to produce stirring rhythms or to achieve special sound effects. Some of these instruments are the SNARE DRUM, BASS DRUM, TOM-TOM, CYMBALS, GONG, and TRIANGLE.

These four groups of instruments are the regular sections which make up a symphony orchestra. But sometimes, when a composer really wants to "dress up" the sound of his music, he may bring in a special guest. A frequent guest of the string family is the HARP, which is actually the oldest of all string instruments, but which somehow was not included in the symphony orchestra until fairly recent times.

The PIANO is sometimes a guest of the strings, and at other times, because of its percussive sound appears with the percussion section. The woodwinds sometimes have as a special guest the SAXOPHONE, particularly if the composer wants his music to have a jazzy sound.

PROGRAM

GRADES 1-4

Theme: GETTING TO KNOW THE ORCHESTRA

- | | |
|---|----------|
| 1. OVERTURE to "Donna Diana" | Reznicek |
| 2. INTRODUCTION TO THE ORCHESTRA | Kraft |
| 3. ALLEGRO from "Eine Kleine Nachtmusik" | Mozart |
| 4. PRELUDE TO ACT II from "Carmen" | Bizet |
| 5. BRASSY PRELUDE and PERCUSSIONAL MELEE | Ganz |
| 6. HOE-DOWN from "Rodeo" | Copland |
| 7. GUARACHA from "Latin American Symphonette" | Gould |
| 8. FINALE from "William Tell Overture" | Rossini |

PROGRAM NOTES

- | | |
|------------------------------|----------|
| 1. OVERTURE to "Donna Diana" | Reznicek |
|------------------------------|----------|

An overture is an "opening piece" for operas and ballets, and sets the mood for what is going to take place after the curtain opens. Our "curtain raiser" is sparkling and gay, filled with bright, lilting tunes, and makes all of us very glad to be present! You see, this opera, "Donna Diana" by Reznicek (rez-ni-chek) takes place in sunny Spain, and the OVERTURE truly represents the music of this colorful country!

2. INTRODUCTION TO THE ORCHESTRA

Kraft

This composition is a wonderful way to introduce all the instruments of the orchestra. It's based on a tune you all know, "Frere Jacques" or "Brother John". It takes just three minutes to play, but it's a busy three minutes, as we first hear the kettledrums, and then the tune is passed from instrument to instrument throughout the four sections of the orchestra, as a narrator identifies each instrument.

I think you'll be interested to know that Mr. Kraft is a percussionist with the Los Angeles Philharmonic Orchestra and composed this piece especially for the Young People's Concerts in Los Angeles.

3. ALLEGRO from "Eine Kleine Nachtmusik"

Mozart

Mozart (Mo'-tsart) lived during the eighteenth century, when life was very elegant, and everyone seemed to be filled with the joy of living. You have, no doubt, heard many times that he was one of the greatest child prodigies the world has ever known, and at six years of age his musical genius was being proclaimed all over Europe. Young Mozart and his sister were the toast of royalty, and everywhere they traveled they were loved and admired.

The music of Mozart that we are going to hear is the First Movement or ALLEGRO of "Eine Kleine Nachtmusik" -- in English, it means "A Little Night Music". Mozart originally

wrote it for five solo instruments -- two violins, viola, cello and double bass; but it has been enlarged so that it is now played by the entire string section of the orchestra.

There was also the custom of honoring a returned traveler, a distinguished guest, a person recovering from illness, or someone having a birthday by playing outside his home. Some of these formal serenades were quite pretentious (made up of three or four pieces) and so composers during this period were kept quite busy turning out "night music". Mozart wrote a number of serenades, but none as beautiful or as well-known as "Eine Kleine Nachtmusik".

"Allegro" means gay or lively, and this describes the music very well. The serenaders are introduced, and we hear the lovely melody played by the violin section. This is not music that tells a story; the interest for the listener lies in the beautiful melodies, and words such as delicate, graceful, uncluttered come to our mind as we listen.

4. PRELUDE TO ACT II from "Carmen"

Bizet

Mr. Taylor has chosen this delightful music from the ever-popular opera, "Carmen" by Bizet (Bee-zay') to introduce the woodwinds to you. This opera is filled with melodies you will never forget, and this particular music takes place just before the curtain opens on the second act, the scene being in a little Spanish inn. We hear a Spanish march and Don Jose's

regiment song, both melodies appearing later in Act II. First listen for the bassoon, and then other instruments such as the clarinet, flute and oboe will have solos too.

5. BRASSY PRELUDE and PERCUSSIONAL MELEE

These two short compositions by the American composer Rudolph Ganz (Gahnz) tell you by their titles just what they intend to do! It's a wonderful way of being introduced to the instruments of the brass and percussion sections, and to listen to the various tone colors they are capable of producing! These are the two sections that add excitement and power to the orchestra. Listen for the sound of the trumpet, trombone, big bass tuba, xylophone and drums -- just to name a few!

6. HOE-DOWN from "Rodeo"

Copland

Now that you've been introduced to the four sections of the orchestra, Mr. Taylor has chosen three selections that really "show off" the entire orchestra! The first is by the great American composer, Aaron Copland (Cope'-land) from the popular ballet, "Rodeo".

As we all know in Phoenix, rodeos are a tradition in the great American Southwest. The cowboys get together to show off their skill in roping, riding, branding, and throwing. Many times rodeos are followed by square dances with everyone decked out "western style" for a good old "hoe-down". The fiddlers tune up, the "caller" gets set, feet start tapping,

and hands pick up the clapping as the square dance begins! From the first burst of sound to the last thundering "boom", this music has all the earmarks of a hilarious celebration! The music is exhilarating, exciting, rollicking and gay, and makes us all feel as though we'd like to "kick up our heels" too!

7. GUARACHA from "Latin American Symphonette" Gould

Morton Gould, the contemporary American composer, who gave to the world such favorites as "American Salute" now takes us to Mexico for a lively dance, GUARACHA, the Third Movement of his widely performed "Latin American Symphonette". You will enjoy this selection, and you'll hear many unusual sound effects with a Latin flavor played by the percussion instruments.

8. FINALE from "William Tell Overture" Rossini

This music is the last selection in the Overture to the opera "William Tell". The Overture is in four parts: "Dawn", in the Swiss mountains; "The Storm"; "The Calm", a pastoral interlude; and "Finale" or ending. First we hear a fanfare or "call-to-arms", followed by music that describes the riding of Swiss troops into battle, or the sounding of a hunting horn as a hunting party gallops off into the Alps. Surely, the Italian composer Rossini (Roh-see-nee) gives us an exciting ending to our Young People's Concert!

PROGRAM

GRADES 5-8

Theme: GETTING TO KNOW THE ORCHESTRA

- | | |
|--|-----------------|
| 1. RUSSIAN SAILORS' DANCE | Gliere |
| 2. WALTZ (2ND MOVEMENT) from "String Serenade" | Tchaikovsky |
| 3. SCHERZO from "Midsummer Night's Dream" | Mendelssohn |
| 4. PRELUDE TO ACT III from "Lohengrin" | Wagner |
| 5. POPS' HOE-DOWN | Hayman |
| 6. CAPRICCIO ESPAGNOL | Rimsky-Korsakov |

PROGRAM NOTES

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|---------------------------|--------|
| 1. RUSSIAN SAILORS' DANCE | Gliere |
|---------------------------|--------|

I can't think of a better way to start off a concert than with the RUSSIAN SAILORS' DANCE by the Russian composer, Gliere (Glee-yair). This particular dance is taken from one of his popular ballets, "The Red Poppy", and truly is the most colorful dance in the entire work. First of all, we hear a rather long introduction, and then a tune believed to be a "calypso" song. Shortly after World War I, this tune became very popular with dozens of verses springing up everywhere; and in this music, Gliere used a melody almost exactly like the original version. Since this folk tune is not a sailor's song, there is no special reason why Gliere should have used

it in RUSSIAN SAILORS' DANCE except that it is a splendid dance rhythm and tune -- and I think that's reason enough, don't you? All in all, we hear this tune twelve times -- getting louder and faster as it speeds along to an exciting ending!

2. WALTZ from "String Serenade"

Tchaikovsky

The next three selections will "star" certain sections of the orchestra, and as you can tell from the title of this one, the string instruments will be featured now. Everyone loves waltzes, and no composer ever wrote lovelier ones than the great Russian composer, Peter Tchaikovsky (Chi-koff'-skee). I'm sure you remember some of his, such as "Waltz of the Flowers" from the "Nutcracker Suite", Waltz from "Sleeping Beauty" and Waltz from "Swan Lake". This waltz is truly Viennese in character, and its lilting "one-two-three" rhythm sets the mood for us at once. No one ever had more of a gift for writing beautiful melodies than Tchaikovsky, and this delightful waltz played for us by the violins, violas, cellos and bass viols make us realize once again how true this is!

3. SCHERZO from "Midsummer Night's Dream"

Mendelssohn

This playful SCHERZO is a wonderful way to introduce the woodwind instruments to you. It is a part of the incidental music Mendelssohn wrote, when only 17 years old, to be played at performances of Shakespeare's famous play, "Midsummer Night's

Dream". The SCHERZO is a lively, scampering dance highly suggestive of the fairies and elves who lived in the enchanted forest of Shakespeare's story. Here with the aid of magic potions and a mischievous fairy named Puck, all sorts of strange things happen. Only the woodwinds could really do justice to the fast, light staccato (detached) passages that play such an important part in this music!

4. PRELUDE TO ACT III from "Lohengrin" Wagner

And now it's time for the brass and percussion instruments to "take over"! The well-known PRELUDE TO ACT III from "Lohengrin" by Wagner (Vahg'-ner) is truly the happiest music in the entire opera, and we can just imagine the beautiful hall, filled with excited people as they are waiting for a wedding to take place. There are two gay and exciting tunes shouted out by the brasses, and then as often happens, we hear a quiet melody. This seems to be suggesting the lovely ladies of the court, whose silk and velvet costumes contrast sharply with the steel and leather of the knights. Wagner gives this tune to the woodwind instruments; and, although it is a quiet tune, it is not a sad tune -- as you will discover.

The first melodies return -- fairly bursting in as if they could not wait for the festivities to begin. When you hear the brilliance of the strings, the richness of the

brasses, the crashing of the percussion, you will agree that Wagner is certainly a master of what we call orchestral color -- the choice of just the right instrument at the right time!

5. POPS' HOE-DOWN

Hayman

The Boston Pops Orchestra commissioned Hayman, an American composer to write a good "old-fashioned HOE-DOWN" for them to play at their Pops Concerts. And Mr. Hayman did just that -- using just about every good old "fiddlin'" tune America has ever known! You'll recognize such favorites as "Turkey in the Straw", "Paddy Whack", "Chicken Reel", "Pop! Goes the Weasel", "Lamplighter's Hornpipe", and many others! This HOE-DOWN, just as the one by Copland, is gay and full of fun -- in fact, it will make you feel as though you'd like to do a "hoe-down" too!

6. CAPRICCIO ESPAGNOL

Rimsky-Korsakov

CAPRICCIO ESPAGNOL is a shining example of Russo-Spanish music. True to its name, Caprice, it mirrors many moods. The first is that of the Alborada or morning song, and then with a soft roll of drums the mood changes, and the French horn begins to sing an old Spanish folk song.

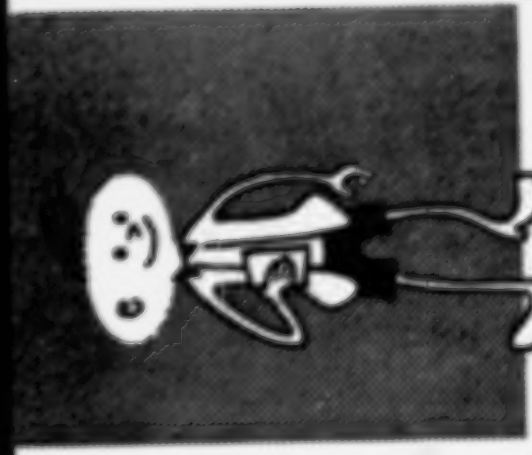
Then comes the most picturesque as well as the most typically Rimsky-Korsakoff part of the caprice, "a gypsy scene, and a gypsy song". One has only to hear the music to be aware

that it pictures some gypsy gathering. We know that the gypsy is an individualist, singing his own song, dancing his own dance, but always doing it best in a crowd.

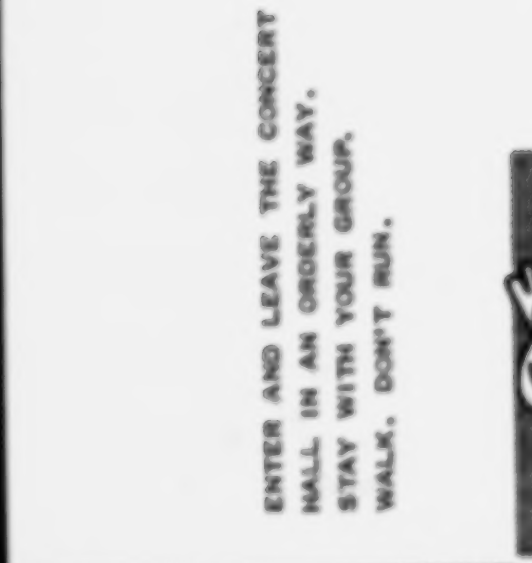
This musical selection is a brilliant composition for orchestra, and at the first rehearsal of the CAPRICCIO, the Alborado was scarcely finished when the orchestra itself burst into applause. Inspired by the general enthusiasm, the composer had the happy thought of dedicating the work to his orchestra. The fortunes of CAPRICCIO ESPAGNOL have run true to this happy beginning. It has been, and doubtless will continue to be, a favorite with orchestras and audiences everywhere, and a wonderful way for our Youth Concert to come to a close!

Note: For some of these concerts, a soloist will be presented, soloists will be either members of the orchestra or winners of the Phoenix Symphony Guild's Young Performers' Competition, in a movement of a standard concerto (solo accompanied by the orchestra). On these occasions, the concerto will take the place of CAPRICCIO ESPAGNOL.

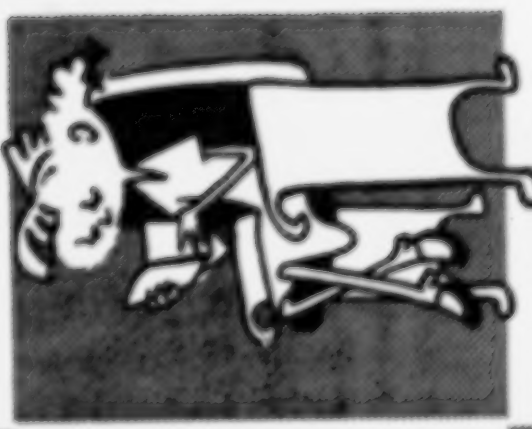
CONCERT MANNERS



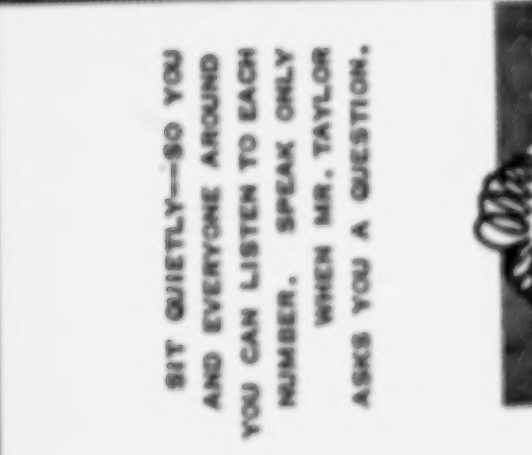
TAKE OFF WRAPS AND GET
SETTLED IN YOUR SEATS
IMMEDIATELY.
STAY IN YOUR SEAT UNTIL
THE LAST NUMBER IS OVER.



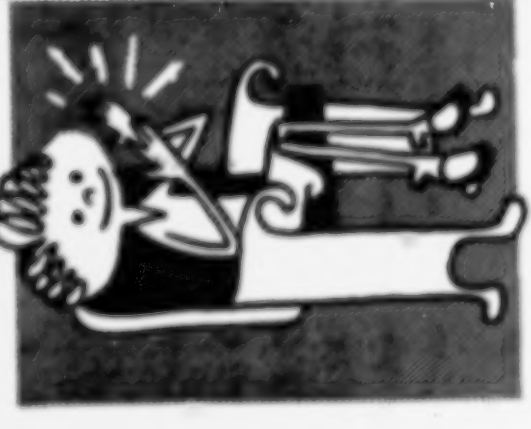
ENTER AND LEAVE THE CONCERT
HALL IN AN ORDERLY WAY.
STAY WITH YOUR GROUP.
WALK. DON'T RUN.



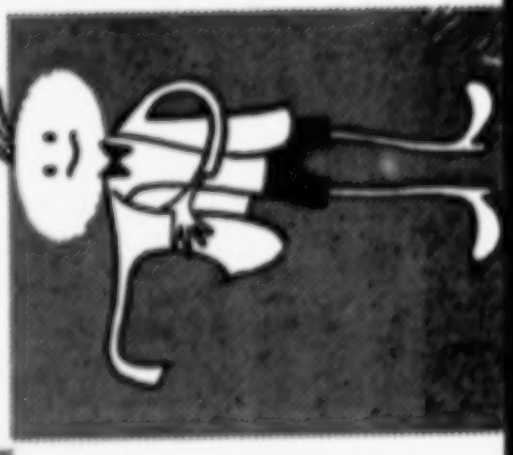
APPLAUD WHEN MR. TAYLOR
WALKS ONTO THE STAGE AT THE
BEGINNING OF THE CONCERT.
APPLAUD AFTER EACH NUMBER.



SIT QUIETLY--SO YOU
AND EVERYONE AROUND
YOU CAN LISTEN TO EACH
NUMBER. SPEAK ONLY
WHEN MR. TAYLOR
ASKS YOU A QUESTION.



WHEN LAST NUMBER IS
OVER THANK MR. TAYLOR
AND THE ORCHESTRA WITH
YOUR APPLAUSE.



DO NOT CHEW GUM
OR BRING GUM OR
CANDY INTO THE
AUDITORIUM.

PHOENIX SYMPHONY ORCHESTRA